

TEMPO

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Editor: Calum MacDonald

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Contributors

Donald Mitchell, founder and co-editor of *Music Survey* in 1947, was editor of *Tempo* from 1958 to 1962. In 1965 he founded and became first managing director of Faber Music, from which he retired as President in 1995. The most important of his many publications have concerned Mahler and Britten; he is chairman of the Britten Estate and a director of the Britten-Pears Foundation.

George Perle's Transcendental Modulations, commissioned by the New York Philharmonic for its 150th Anniversary, was premièred earlier this season.

Julian Anderson's latest work is *The Crazyed Moon* for orchestra, due for performance at the 1997 Cheltenham Festival.

Malcolm Gillies is Professor of Music at the University of Queensland. Internationally acknowledged as one of the foremost authorities on Béla Bartók, he is co-editor of the collection of Bartók's letters forthcoming from Oxford University Press.

David Drew was Editor of *Tempo* from 1971 and later Editor-in-Chief and Advisory Editor to 1992. He is currently in charge of A & R at Largo Records, Cologne. In Madrid in December 1996 he received from the Spanish Minister of Education and Culture a Silver Order of Merit, Fine Arts, for 'services to Spanish Music'.

Günter Wöller, who lives in Hamburg, graduated from Hamburg University in musicology and philosophy. As a journalist for various periodicals, such as *Das Orchester*, his work deals largely with hermeneutic interpretations of the music of Mahler, Shostakovich, and Jewish composers. His book *Dmitri Shostakowitsch – eine sowjetische Tragödie* was published in Frankfurt in 1991, and he is editor of the first unabridged German publication of writings by Shostakovich's friend Ivan Sollertinsky: *Gustav Mahler – Der Schrei ins Leere* (Berlin, 1996).

Viviana Moscovich studied musicology and archaeology at the Hebrew University of Jerusalem and obtained a DEA degree in music and musicology of the 20th century from IRCAM, the Ecole des Haute Etudes en Sciences Sociales and the Ecole Normale Supérieure de Paris. She is completing a PhD thesis on the origins and causes of the division between serious music and mass music in France from 1830 to the 20th century.

Ian Pace gave the world premières of new piano works by Chris Dench, Jonathan Powell, James Erber and Michael Finnissy at the Conway Hall, London on 21 March. On 14 and 25 April, and 16 and 30 May, he will be performing Howard Skempton's complete output for piano at the same venue.

Gerard McBurney is currently working on the music, scored for an ensemble of folk instruments, for his brother's new production of *The Caucasian Chalk Circle* at the Olivier Theatre.

Douglas Young is a featured composer in July-August at Fontecchio Festival (Abruzzi), for which he is completing a new work for piano and string orchestra. His major solo violin piece *Sir Edward at Garmisch* will be premièred by Peter Cropper at the National Portrait Gallery, London during the summer.

David Power's new work *Shades of Night Descending* was premièred on 6 November in the Late Music Festival, York by Beltane conducted by George Kennaway.

Jonathan Cross is now teaching in the Music Department of the University of Bristol.

Tristram Pugin = Robin Freeman, a poet and writer on music dividing his time between Highbury and Rome. He is contributor to two forthcoming volumes of *Contemporary Music Review*.

David Aldridge is a freelance composer. He studied officially with George Benjamin at the GSM and unofficially with Michael Finnissy and Chris Dench in Brighton in 1985-86.

MUSIC FROM GREENWOOD

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Greenwood Press

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John C. Dressler

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Lewis M. Smoley

Oct 1996 384pp, indexes
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